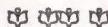


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Nightly at 8

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**"LA BOHEME"      "MADAME BUTTERFLY"**

(Puccini)

(Puccini)

**"LUCIA DI LAMMERMOOR "**

(Donizetti)

**Artists:** Edy Amedeo, Clara Betner, Vittorina Magnaghi, Jolanda Meneguzzo, Maria Angela Rosati, Ettore Babini, Loris Gambelli, Gabriele de Julis, Alberto Oro, Franco Pagliazz, Jon Piso, Patrick Ring, Bruno Rufo, Ernesto Vezzosi

Conductor and Artistic Director: NAPOLEONE ANNOVAZZI

Assistant Conductor: GIUSEPPE GIARDINA

Producer: MARIA SOFIA MARASCA

Assistant Producer and Scenic Designer: NICOLO LO VOI

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First produced: La Sc

CHAR

CIO-CIO-SAN (Madame

SUZUKI (Cio-Cio-San's s

KATE PINKERTON (Pin  
American wife) .....

B. F. PINKERTON (Lieut  
in the United States N

SHARPLESS (United Sta  
Consul at Nagasaki) .....

GORO (a marriage broker

PRINCE YAMADORI (a  
Japanese) .....

THE BONZE (Cio-Cio-Sa

IMPERIAL COMMISSION

Cio-Cio-San's Relation

Synopsis

ACT 1: A Japanese House,

ACT 2: Inside Madame Bu

ACT 3: The same. The ne

Time and Place

Conductor: NAPO

Assistant Conductor:

Producer: MAR

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# BUTTERFLY"

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ACTERS :

Butterfly) ..... **Edy Amedeo**

servant) ..... **Clara Betner**

Kerton's ..... **Vittorina Magnaghi**

enant  
Navy) ..... **Bruno Rufo**

tes ..... **Alberto Oro**

) ..... **Gabriele de Julis**

rich ..... **Ernesto Vezzosi**

n's uncle) ..... **Loris Gambelli**

NER ..... **Ernesto Vezzosi**

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s of Scenery:

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# THE STORY OF THE OPERA...

## "MADAME BUTTERFLY"

### ACT ONE

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage 'Japanese style' to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki (mezzo-soprano), Cio-Cio-San's faithful maid, and two others, has been installed. We learn that this 'Japanese style' marriage for 999 years (with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride, Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone), the American Consul, who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whiskey-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, 'Amore o grillo.' Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton, she has gone to the American Mission and embraced her future husband's faith, even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended, Butterfly's uncle, the Buddhist priest (bass) breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The act concludes as Pinkerton carries Butterfly across the threshold of their home.

### ACT TWO

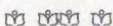
Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria 'Un bel di—' ('One fine day we will see the smoke of his ship on the horizon')—she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to



Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless' unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife, Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly, one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless' courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation, Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-o-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (Flower Duet—*'Scuoti quella fronda di ciliegio'*) and Butterfly dons her bridal dress. As night falls she, Suzuki and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

### ACT THREE

As the curtain rises dawn discloses the three still where they were the evening before—Suzuki and the child asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens, Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, '*Addio fiorito asil!*'—the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate, but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone, Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour." She pauses to bind the eyes of Trouble, who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.



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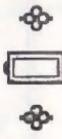
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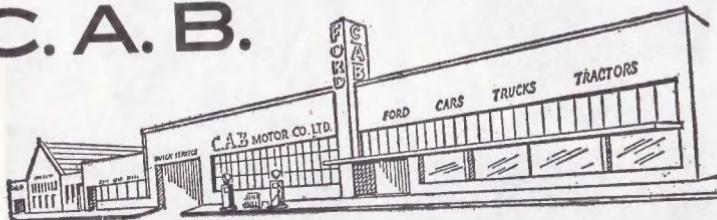
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